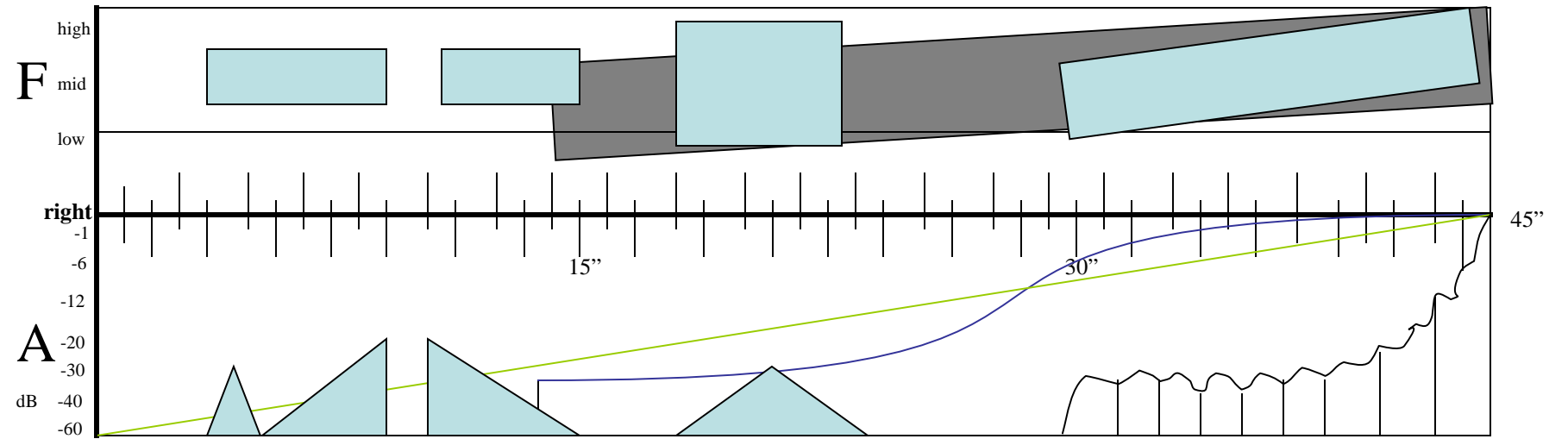
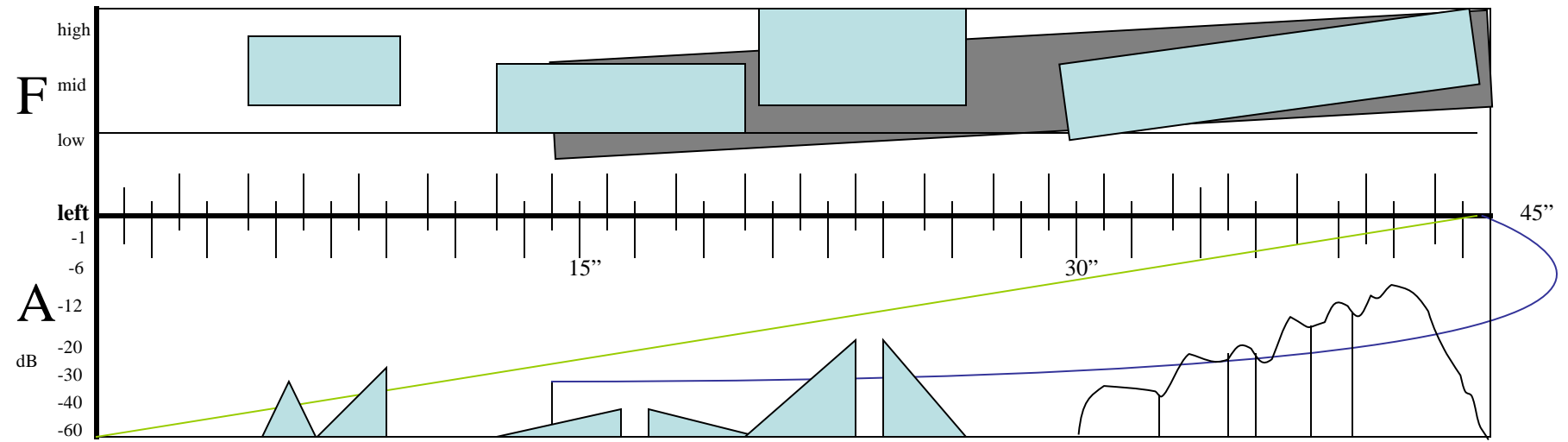
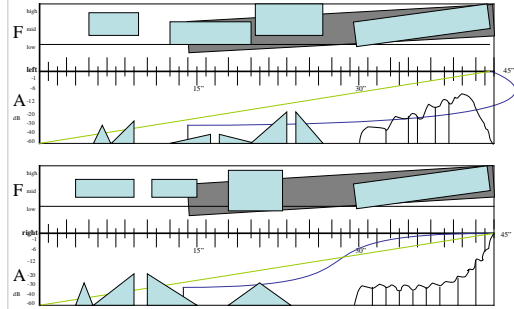
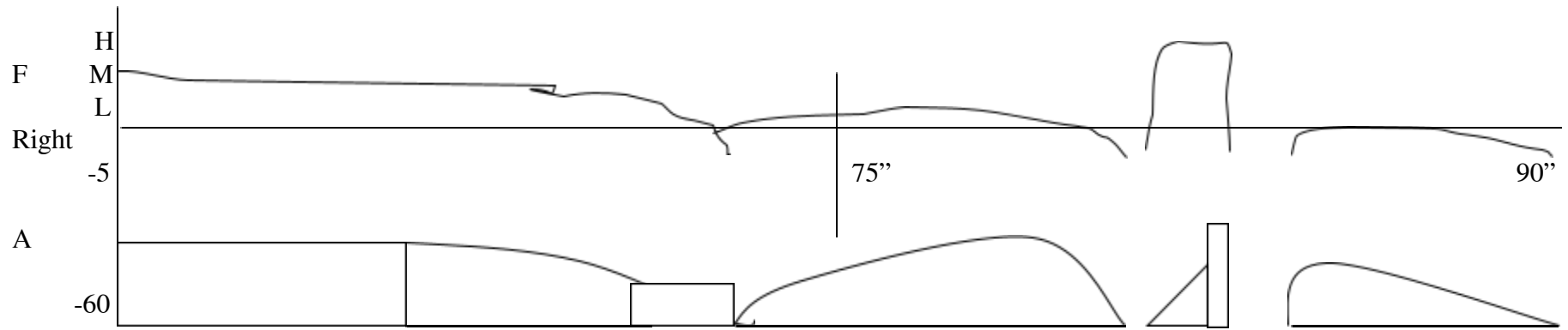
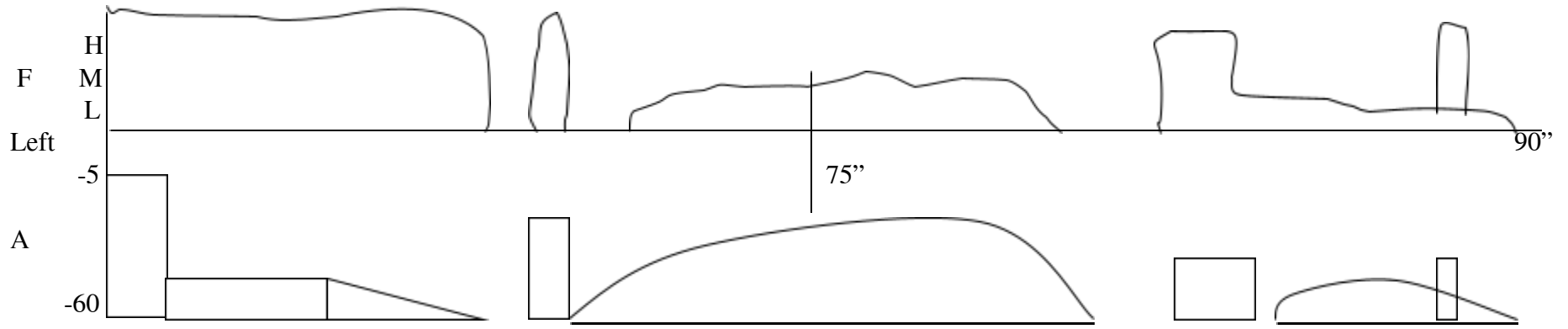


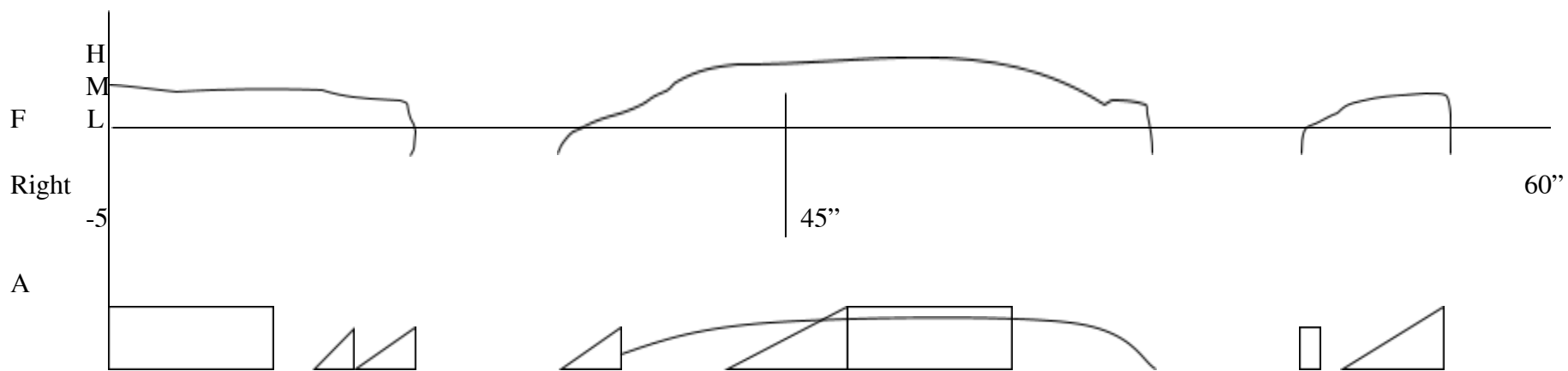
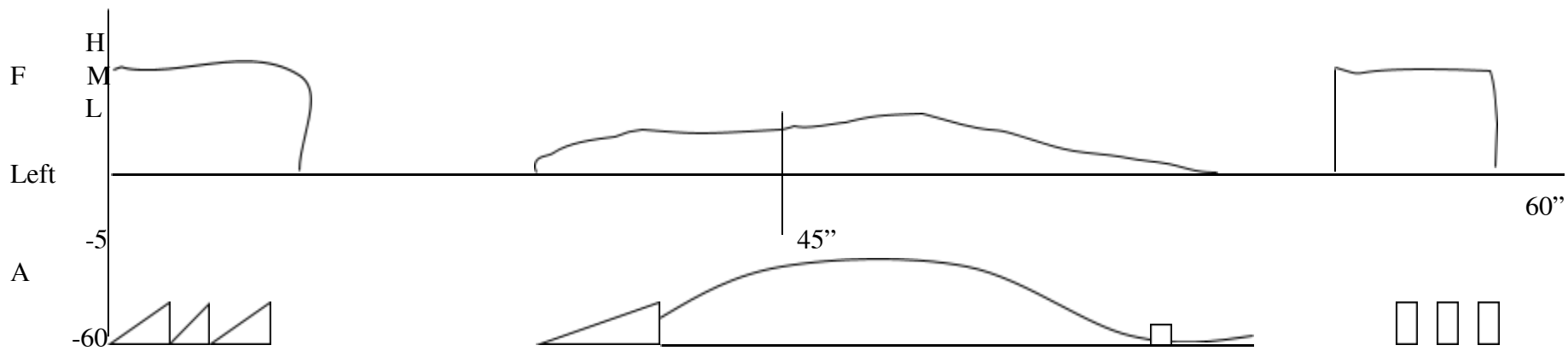
Kreshendeaux



Kreshendeaux







-60



Tape study #2: Kreshendeaux

Notational Key:

Amplitude (A): Expressed in decibels from -60 to -1.

Frequency: approximate frequencies are given in Hertz:

Low= 0-200 Hz

Mid range= 200-4000 Hz

High= 4000-20000 Hz

Time is indicated along the horizontal axis: 0-45 seconds in length.

Additive synthesis and white noise shaped by filters and the mixing board's sliders and on/off toggles.

Tape Study #2: Kreshendeaux

Formal Analysis:

The form of this piece is that of a wedge shape--from decreased activity to increased activity, frequency and amplitude. Kreshendeaux is approximately 45 seconds including four tracks of crescendo white noise and additive synthesis, 16 oscillators in glissandi, and a sprinkle of additive synthesis bell sounds throughout the piece. The increased activity and timbre comprises the form.

Pre-Realization:

The initial sketches were quite straightforward, anticipating three primary tapes: one, which holds the glissandi with reverberation added and some panning, the second PT carries the gradual crescendo featuring two tracks of white noise, filtered, and two tracks of additive synthesis, all four of which are panned left to right and back again; third and last, is the “bell sound” PT featuring a “less is more” attitude allowing some open space in a highly condensed piece.

